

FLASHFORWARD

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KUNSTVERENIGING 'FLASHFORWARD' Bastienne Kramer

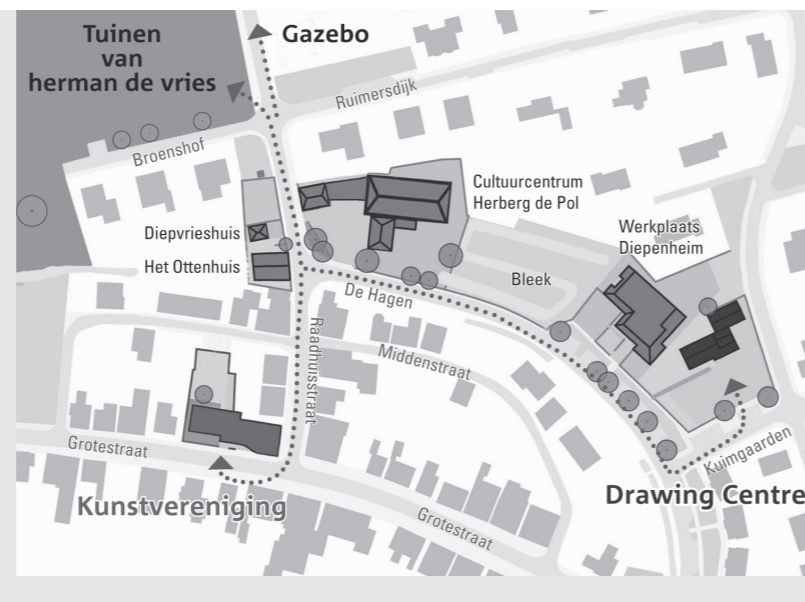
Kunstvereniging presents FLASHFORWARD, the first solo exhibition of visual artist Bastienne Kramer. The exhibition offers a unique perspective of Kramer's rich oeuvre. Her works effortlessly conjoin cultural historical references with scenes from everyday life, with consequences that are absurd and lyrical in equal measure. Mexican hammocks dappled in pink light become weightless, almost sublime installations and compositions of heavy ceramic tiles morph into warm, tactile sculptures. By bringing radically contrasting qualities into an easy equilibrium, the works bring the artist's key concepts into focus: movement and transformation.

At first glance, these themes seem to clash with the static nature of spatial, immobile sculptures. And yet, through a startling blend of sculptures and materials, interventions in the Kunstvereniging's architecture and emphasis on the body, Kramer creates movement. Her work disrupts existing frameworks and proposes new, equivalent connections between precious artefacts and frivolous kitsch, familiar objects and autonomous art. FLASHFORWARD invites the viewer to take their time and linger—to roam through sculptures, to meditate or even reach out and gently touch a warm sculpture.

The ground floor of the Kunstvereniging has meta-morphosed into a *Gesamtkunstwerk*: four separate artworks converge to create a total installation. On entering, the visitor wanders through the work *G7*—a series of enormous tanned nude female figures lying face up. Inspired by salt and pepper shakers, these stylised figures at first

seem whimsical and goofy, but magnified to human scale this innocence becomes something more sinister. The figures inhabit a scenography shaped by two monumental interventions in the architecture. *Ugly Speed II* is the first to hit you in the eye. The column of grey corrugated sheets extends from floor to ceiling of the Kunstvereniging. The linearity of the material accentuates the vertical axis, calling to mind associations with antique monumental pillars. A very different axis is expressed in the slanting wall of corrugated sheets to the right of the space, which is also part of the work *G7*. The patchwork of colours refers to classic landscape painting and imparts the mise-en-scene of an abstract horizon. Yet the wall also acts as a semi-transparent divider that permits a glimpse of the corridor beyond, but still confines your view. An effect induced by the material—corrugated sheets—mainly used to temporarily conceal eyesores from our sight. The game of seen and unseen also continues in

Drawing Centre Diepenheim:
'Clouded Matter'
Marisa Rappard



In het Gazebo van Diepenheim
aan de Oude Goorseweg

MONOMET

een kunstwerk van Lucas Lenglet

Kijk op
www.kunstvereniging.nl

Het kunstwerk staat bovenop het pompgemaal van het Waterschap Vechtstromen en biedt de gelegenheid om het ontwerp van het Gazebo van Urbain Mulkers vanaf hoogte te bekijken. MONOMET is geheel uit staal gemaakt, het is een mono-metalen volume.

De titel verwijst ook naar een monoliet, een op zichzelf staande steen met een rituele betekenis zoals een menhir of een dolmen.

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Openingstijden: wo t/m zo van 11.00 tot 17.00 uur



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Kunstvereniging
Diepenheim

25 MEI T/M 1 SEP 2019

the other two works on the ground floor. The rear space is occupied by the floor sculpture *Sphere II*. Which comprises a series of yellow-green ceramic cushions with imprinted and dented surfaces. When you press the switch at the bottom, the work instantly transforms. The light goes off and the sculpture glows in the dark. The solid tiles become a compact volume, seemingly impenetrable, with a character of its own. It is an apparition that asks you to take time, let your eyes adjust to the dark and allow your mind to experience the work. The work invites you to sit on one of the benches and relish the moment.

Light's ethereal quality also dazzles in *Pink Umami Memory*. The installation immerses the stage in a candy-pink radiance and glowing lines of light suggest a space behind the high wall. The place is occupied by four traditional Mexican hammocks made using an age-old technique. Again, the work entices you to linger, slow down and literally lie back and experience the installation's effects. It is an opportunity to savour memories and associations. And as you lie in the hammock, you yourself become a little like a sculpture, just as the figures on the ground that also seem to bask in the candyfloss light.

Kramer finds her inspiration sources in everyday life. Like a researcher, she notes how we interact with mundane objects and sheds light on the absurdity of household items we take for granted. Like cigarette lighters and salt and pepper shakers in the shape of women's bodies, ovens or carnival masks. She translates found objects into a different, often valuable medium such as clay and porcelain and then amplifies or resizes them, producing them in series, such as the work *Idols XS Paris*. The miniatures combine a wild array of female figures in everchanging compositions. The constellations flirt with different references. Art historical tropes such as a pieta, a reclining nude reminiscent of an odalisque or romantic scenes from ordinary life. The variations seem an unending transformation process of possibilities.

The same thing happens in the work *Clan II* in which traditional porcelain busts wear a carnival mask—a time-honoured way of assuming another's identity for a while. Mask-wearing offers a playful way to imagine what it's like to be in someone else's skin. But Kramer disrupts this custom too by using caricatures of powerholders and stereotypes. Yet again, the composition of the disguised busts lined up on the conference table underlines the contradiction inherent in different kinds of power display.

The imagining of the human body and our physical relationship with sculptures and objects is a recurring theme in Kramer's oeuvre. Her series *Home made Energy* shows how, with the addition of warmth, sculptures can suggest a sense of physicality.

It is an invisible energy that we perceive with the body not the eye. For instance, in the form of radiating heat or when we are touched. The vast *Warmtebeeld IV (Warm Sculpture IV)* commands attention by virtue of its presence in the space. To all appearances, the work seems clad in soft cushions, but these turn out to be small ceramic tiles, like those that cover the projecting cube. This element is heated and may be gently touched. But physical contact doesn't go unnoticed—fingers and hands leave traces.

In the work of Bastienne Kramer utensils, functional objects and poetic sculptures mingle with ease. The sheer density of clashing references and associations delivers a game of meanings that constantly wrong-foots the viewer. Sculptures may be static, but our personal relationship with objects and the value we attach to them is not. They are in constant motion and destined to change.

Bastienne Kramer

Bastienne Kramer (1961) completed her professional training at St. Joost Academy and the Rijksakademie voor Beeldende Kunsten. Her artistic practice is broad, and ranges from commissions for the public space and educational activities including her role as head of the ceramics department at the Gerrit Rietveld Academie and numerous advisory positions at funds and organisations. Her work has been featured in exhibitions worldwide at venues such as Gemeentemuseum Den Haag, Museum het Princessehof, Museum Beelden aan Zee, Salone Internazionale del Mobile, Milano (IT), Künstlerhaus Bethanien, Berlin (DE) and National Gallery of Modern Art New Delhi (IN). Her work is also represented in numerous collections including Rijksmuseum voor Oudheden / Leiden, Ministry of Foreign Affairs / The Hague, Nationaal Glas Museum / Leerdam and Guangdong Shivan Ceramic Museum, Foshan (CN). Kramer lives and works in Amsterdam.

1a + 1b

G7

1999
Plaatsgebonden installatie
7 keramische beelden, schuin geplaatste golfplatenwand
Elk beeld 150 x 70 x 60 cm, gehele installatie ca 1500 x 1000 x 289 cm

2

Ugly Speed II

2019
Plaatsgebonden installatie
Golfplaten, diverse bouwmaterialen
84 x 204 x 602 cm

3

Pink Umami Memory

2019
Plaatsgebonden installatie
Hangmatten, LED-verlichting, roze tl-buizen
420 x 659 x 520 cm

4

Sphere II

2013-2019
Plaatsgebonden installatie
Keramik, hout
Enkele tegel ca 63 x 63 x 12 cm, gehele installatie ca 450 x 450 cm

Lonely Nature

2019
Keramik
50 x 50 x 7 cm

5

IDOLS XS PARIS

2016-2019
Plaatsgebonden installatie
Porselein, metaal, tiwrap
Elke sculptuur tussen 3 en 15 cm hoog, gehele installatie op een wand van 1200 x 243 cm

6

Venus of Falkenstein XL

2019
Keramik
42 x 100 x 206 cm

7

Clan II

2010
Porselein, C. Eames tafel
330 x 115 x 110 cm

8

Familieopstelling

2007 - 2018
Porselein
Elk portret tussen 20 en 45 cm hoog, gehele installatie ca 300 x 20 x 200 cm

9

Warmtebeeld IV

2019
Keramik, warmte element, vilt, diverse bouwmaterialen, skai
256 x 147 x 250 cm

10

Venus of Nicosia 40cm mirrored

Keramik, 3D print
25 x 8 x 38 cm

